

# THE MUSIC SCENE



MARCH — APRIL 1968



HEALEY WILLAN

*What though the radiance which was once so bright  
Be now forever taken from my sight,  
Though nothing can bring back the hour  
Of splendour in the grass, of glory in the flower,  
We will grieve not, rather find  
Strength in what remains behind —*

*Wordsworth*

With the above quotation we attend the passing of **HEALEY WILLAN** who died at his home in Toronto on February 16th. There is much that could be written in homage to Dr. Willan and much has been written (e.g. *The Music Scene*, November-December issue). But, somehow it seems not enough for he was truly one of Canada's greatest composers and his compositions will be remembered and played throughout the world for generations to come. His life was dedicated to music and through his dedication the world of music remains, enhanced and strengthened. To this man who once said '... if I have been able to share, I am content', BMI Canada and its many affiliated composers and publishers say, 'thanks ... for your sharing, we are content'.

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MARCH-APRIL 1968

NO. 240

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THE MUSIC SCENE incorporates and succeeds the BMI Canada Newsletter and In Tune With the Times.

## MUSIC IN THE VALLEY

by Sandy Gardiner

The nation's capital is renowned throughout the land for more than its politics.

In fact, in recent years, Ottawa has emerged as one of Canada's busiest entertainment centres — and the stamping ground of many a star of today.

Lorne Greene, Pa Cartwright of the "Bonanza" boys, was raised in something less than a ranch here.

Rich Little, the master of the mimics, first came to light through his impressions of the nation's father figures.

Paul Anka was a cocky young kid who once walked backstage at a rock and roll show in town and told the star that one day he would be appearing alongside him. The next time that star came to town, Paul Anka was the headliner.

William Shatner was a young actor who adopted Ottawa as his home for a spell — working in little theatre groups and surviving on submarine sandwiches.

Today, for this quartet of Ottawa products, they have exchanged the sub-zero of a Canadian winter for the sunshine of California.

Lorne Greene is an international television star. Paul Anka is an international singing star. Rich Little has an international flavor to the act that has made him one of the biggest night club draws in the U.S. And Bill Shatner heads an international cast on television's science-fiction adventure.

But they all had their humble beginnings in Ottawa.

Ottawa is always recognized for its familiar screen faces but rarely for the behind-the-scenes figures who make the stars probable.

From a babe in musical arms, the capital is one of the hottest beds of talent for one integral part of the entertainment business — songwriting.

And, over the years, Ottawa names have been popping up on record labels across the country — unheralded.

One of the early pioneers in Ottawa was the late **WARD ALLEN** of The Happy Wanderers, a country music aggregation immensely popular throughout the valley.

His ethnic contribution to the country was a fiddle composition called "Maple Sugar" which has now become one of the classics from coast-to-coast.

**HANK RIVERS**, another Ottawa writer, penned lyrics to the instrumental and the result was immediate recordings in the U.S. and Canada.

One of the city's busier songwriting pairs are **WALTER MONROE** and **RALPH MONGEAU**, who have the ability to pen songs alone or together.

Walter, who left his librarian's job at radio station CKOY to spend more time at his writing, has just finished work on a new song with Ralph, called "Country Fair" which is being waxed by another Ottawa product, **ORVAL PROPHET**.

Orval is a songwriter in his own write, pardon the pun, who does all his recording in Nashville and has had several medium-sized hits in the U.S.

**BERNIE EARLY** has dabbled in the tune-smith business too, although lately the accent in his recordings has been in other suitable material.

**TED DAIGLE** is one of the liveliest music makers around town. Ted is the country deejay at CKOY, just recently returned to the station after a spell with Toronto's CFGM.

He also has his own group, The Music Men, and has been working all over Ontario.

Ted records for RCA Victor and generally tries to blend his own songs with other country favorites. On his new album, Ted has re-recorded a song which he wrote 12 year ago, called "Bitter Tears."

And the top-side of his new single, "Not Enough To Go Around" is another from the Daigle quill.

But although the Ottawa influence has deeply penetrated the country market, it is even making greater inroads in the rock and roll field.

Since Paul Anka first ventured into the big time with a song called "Diana" — the second biggest-selling single record in the world and a small hit in Ottawa — the door has been open to aspiring young talent.

Probably the most successful of Ottawa's pop writers is **LES EMMERSON**, lead guitarist of The Staccatos.

In the last three years the group has put out 11 singles and three albums with the majority of material coming from the Emmerson inspiration.

Initially Les wrote with **VERN CRAIG**, rhythm guitarist of the group and together they had a long run of Canadian successes.

Among the Emmerson compositions that have topped charts across Canada are "Let's Run Away," "Half Past Midnight," "Catch The Love Parade" and "Walker Street", the Staccatos' current single.

The Ottawa group has signed with Capitol Records in the U.S. and have an album out in March called "Five-Man Electrical Band."

Out of the 11 compositions on the album, nine are from the Les Emmerson pen.

**Four Star Music** is publishing his material in the U.S. and the recently established Norrie Paramor Music Company is handling the songs in Britain.

**PAUL WARMAN** is another industrious young writer who had his songs recorded by the now-defunct Skaliwags. Paul is still writing songs and offering them to other groups in the area.

**DON NORMAN** had a long run of Canadian hits with The Esquires as did **DAVE BRITTEN** in the early days of the group.

Dave is working in Nashville but before he left Canada he recorded a song in Detroit

called "Falling Tears." This has now been picked up by The Eternals and re-recorded for release this month.

A young Ottawa television personality branching out as a songwriter is **DICK MALONEY**.

Dick is the host of the "Saturday Date" TV show here and has released one record on the Stone label. He wrote both sides of the disc, "Getting Used To Someone", and is now concentrating on new songs for recording.

John Pozer (**Good Sound Music**) the former host of "Saturday Date" and a deejay in Smiths Falls, has quit the radio and TV business to become full-time personal manager of The Five D.

He handles all their publishing and the writings of **DAVE POULIN**, another talent, whose latest effort "She Can't Be My Girl" is currently getting chart listings across the country.

Even in the folk-rock field, Ottawa has new names cropping up on record labels.

Poet-songwriter **BILL HAWKINS** has churned out songs for several groups including The Esquires and Three's A Crowd.

Among Bill's strong sellers was "It's A Dirty Shame," the last big hit for The Esquires.

**BRUCE COCKBURN** is now a Toronto resident, lead guitarist and lead singer of The Flying Circus, soon to be called Oluvus.

He, too, is a prolific pop composer and many of his songs are included in the new Three's A Crowd album, recorded for Dunhill in Los Angeles.

Bruce was responsible for one side of their last single, "Bird Without Wings."

Even in the jazz field, the city can be proud of **BRIAN BROWNE**, Canada's leading exponent of the offbeat instrumental.

Another Ottawa dabbling in the song-peddling game is **PAUL GARDNER**, local *Variety* reporter whose "Moonrise Over The Ottawa" is being featured in night clubs by Anita Ortez.

And as the songwriters flourish, so do the publishing companies.

**ARELEE MUSIC** handles all the Les Emmerson material while Harvey Glatt, co-manager of Three's A Crowd and manager of The Flying Circus, has setup an operation, **BYTOWN MUSIC**, to handle all the output for both groups.

Over the years Ottawa has never had the reputation of being a swinging town. However a look at the musical goings-on should change that opinion. ★

Mr. Gardiner is Entertainment Editor of the *Ottawa Journal*.

Paul Anka



RCA Victor

## JEAN COULTHARD

by Lawrence Cludera

Recent performances of large scale works by JEAN COULTHARD in Ottawa and Vancouver have served to focus attention on a musician who has slowly but steadily moved to the front rank of women composers. Along with BARBARA PENTLAND and VIOLET ARCHER, she completes a distinguished trio whose creative achievement adds up to a significant contribution to contemporary Canadian music.

Unlike Miss Pentland, however, whose uncompromising voyages into serialism have marked her out as a courageous explorer, and Miss Archer, whose music parallels that of Miss Pentland in importance — though it is widely divergent in direction — Jean Coulthard has always shown a strong adherence to traditional gestures, moulding the aural commonplaces of our world to her purpose, and setting her own individual stamp on them.

My first introduction to Jean Coulthard's music dates back several years and came by way of works in the smaller forms — e.g. songs and piano pieces — which weave their way steadily through her output and provide a good point of departure for a rough tracing of her musical growth — a full discussion being outside the scope of this brief article.

In the songs, I have consistently been impressed by Miss Coulthard's seemingly instinctive feeling for melody and contour, and by the way her vocal lines appear to have been moulded (subconsciously, no doubt) by the poetic lines. By way of illustration I mention "Two Night Songs," settings of poems by Harold Munro and Hilaire Belloc for baritone, piano and string quartet, which stress all the emotional overtones of the poetry, without, however, overstraining the chamber music medium. That these pieces, dedicated to and first performed by John Boyden, John Newmark and the Montreal String Quartet, have not so far found a publisher is inexplicable.

The piano writing in the Night Songs and other vocal works bears witness to the fact that Jean Coulthard is an excellent pianist. More convincing evidence that the piano is, for her, a natural medium to expression can be seen in a wide variety of works such as the "Etudes" (1945), the recently published "Aegean Sketches" (BMI Canada) and the virtuoso "Piano Concerto" which scored a resounding success in Ottawa a few years ago.

This interest in the piano is somewhat remarkable because during the period in which Jean Coulthard developed from musical adolescence to maturity the piano ceased to be the sounding board of the romantic temperament, and yielded to a stern percussiveness which has become the accepted currency of pianistic thought. Far from regarding the piano as an instrument whose main tonal quality is one of violent attack and rapid decay, Miss Coulthard's music exploits new sonorities within a fairly traditional approach to the instrument and, in doing so, reminds us that the piano is somewhat like a serpent, deadly if approached with rough gestures, but capable of being charmed by music.



The inference at this point may be that songs and piano pieces form the bulk of Jean Coulthard's achievement. Nothing could be further from the truth. She has composed in almost every form including 2 string quartets, 1 piano quartet, a fine sonata for oboe and piano, and an engaging one for cello and piano which was recorded by the late Ernest Friedlander and his wife, Marie Friedlander, on Columbia ML 5942. Easily available is the "Duo Sonata for Violin and Piano" (BMI Canada) which is dedicated to Thomas and Isobel Rolston who have programmed it repeatedly. This tightly knit work ought to be far better known than it is because it bears witness to the composer's happy knack of coining thematic matter which generates growth and which, by some act of self-divination known only to composers, Jean Coulthard has organized into what the mind and heart most desires — periods of feverish activity followed by moments of repose and introspection. Being a cyclic work, the Duo Sonata has a particular constructional interest for composition students, but it also packs a powerful punch for the ordinary listener on account of its language being contemporary and comprehensible because it is firmly rooted in the useable past.

'Contemporary AND comprehensible' is equally descriptive of the language of the violin and piano concertos, and the symphony, though this doesn't take into account the orchestral scoring which is frequently strikingly individual and 'comes off' in performance with stunning effect. Miss Coulthard's orchestral scoring emphasizes another aspect of her unerring sense in the matter of sound as sound and the fact that her subtly balanced aural imagination is based on a thorough knowledge of how instruments and/or voices can best be employed so as to reveal most effectively their color and character. I began by referring to performances, after which next in importance comes publication. In respect of major works Jean Coulthard has fared neither better nor worse than some other distinguished Canadians. However, with the forthcoming issue of her "Free Variations" on the name B.A.C.H. in John Ogden's Virtuoso Piano Series published by Novello and the proposed publication of her "Sonata for Cello and Piano", the future seems set fair for a wider circulation of Jean Coulthard's works and, I hope, more widespread performances of them. ✪

Lawrence Cludera is Music Critic of the Vancouver Province.

# WATERLOO MUSIC

by Denis Grayhurst

Fred Moogk has been in the music business for the past 45 years and he isn't even a musician. But not being a musician has its advantages, says Mr. Moogk, president of the WATERLOO MUSIC CO. LTD., 3 Regina St. N., Waterloo, Ontario.

'I've been delightfully free of being caught in the trap of having my own prejudices lead me to reject something that the company would be better off publishing. I've always been glad about that.'

And one of his favorite ways of relaxing has been listening to music — not analytically, but strictly for the sheer pleasure of listening.

Mr. Moogk, a distinguished and vigorous-looking 61, started as a part-time parcel and office boy with Waterloo Music in 1923 while he was still in high school. The company was then a fledgling privately-owned business, started a couple of years earlier by C. F. Thiele. Today, it is a rapidly-expanding incorporated company with a branch in Ottawa and employing a total of about 40 persons.

The formation of the business was something of an accident, too. Mr. Thiele, who died in 1954, came to Waterloo in 1919 for a one-year period to be director of the Waterloo Musical Society Band. Within two or three years of being director, he began to

find himself a sort of a jobbing agent for band instruments, simply because of his connections in New York. He started a little business in his home, which gradually grew to being a full-time affair.

His original intention in forming the business was to supply the needs of area bands. But it was the era of the silent movies and the movie theatres needed the music to go with the old silent flickers. Waterloo Music found itself supplying this music.

'It was a fantastic business,' recalls Mr. Moogk. Waterloo Music had standing orders from movie theatres from coast to coast to have the appropriate music available for the movie showing.

Then along came talkies and the bubble burst. 'Within six months to a year after the advent of talkies, we had lost about 60 per cent of our business.'

Mr. Moogk says this was the shakiest period in the company's history. Things looked pretty bleak, but in the long run it turned out to be a blessing. With the silent movie music gone, the firm began to cast about for other areas of business. One of them turned out to be the educational music field — study and textbooks for band, singing, piano, choir — and it was these things that saw the firm pull through the depression years.

And to this day the educational music field, supplying study and textbooks for schools from kindergarten through to Grade 13 and university, has been the mainstay of the company.

During those depression years, the firm also re-entered the field of musical instruments, its original goal that had since become only incidental. This too, has grown to the point where it accounts for in excess of 50 per cent of the company's present business in sales dollars.

The Second World War was for Waterloo Music, like for many other firms, a stagnant period. It was impossible to get musical instruments from Europe and the company had to scramble for anything it could get. The business was maintained on the sale of band music, most of it from the United States, and from textbooks, Mr. Moogk says. With the war over, instruments became readily available and the firm obtained distribution rights from manufacturers abroad. It now imports instruments from a host of countries including the U.S., Britain, France, Holland, Germany, Italy, Switzerland, Czechoslovakia, China, Japan, India and Mexico. The instruments are chiefly for bands and orchestras and the main users are in education.



Fred Moogk, president of Waterloo Music Co. Ltd., checks a music file.

J. Bookout

Since 1956 there has been a virtual boom in the business. In the 11-year period from 1956 to 1967 there has been 10-fold increase in business, due in part to the company's expansionist policies. In 1956 there were only about 15 employed by the firm and this number has almost tripled today. In August, 1965, the firm formed its Eastern Ontario branch in Ottawa with one full-time and one part-time employee. Today, there are four full-time and three part-time employees at the branch.

Waterloo Music was one of the first Canadian companies to get into the folksong publishing field and today is known as the folksong publisher of Canada. When its first book of folksongs was published in 1954 (*Folksongs of Canada* by RICHARD JOHNSTON and EDITH FOWKE) sales were fairly slow. But within 18 months to two years, folksongs began catching on and since then business has been tremendous.

But music for the educational field is still the firm's biggest seller, followed by choral music, secular and sacred and supplemental choral music for education system. Next in popularity comes piano music followed in various degrees, by music for string, accordion and wind instruments. The company has deliberately stayed away from what is generally known as popular music.

Mr. Moogk says that in the past five or six years there has been a definite upgrading in the quality of musical instruments being purchased by school boards in Canada. In fact, music is becoming more and more recognized as a necessary part of education and Canadian music publishers are providing the necessary materials.

Centennial year was a good one for Canadian music publishers and Waterloo Music published a few original works, but the success of Centennial caught quite a few by surprise and many of the music users who hadn't prepared or foreseen its success in 1966, were caught short. But it is the Stratford Shakespearean Festival, where there is an annual music display, that has done more for Waterloo Music than anything else. The effect of Centennial was helpful, but the impact of Stratford was definite, says Mr. Moogk, who has found an increasing interest in the U.S. in Canadian folk music and contemporary choral and piano music.

Mr. Moogk believes that the music publishing business in Canada has reached a stage of great vigor. From here on, there is going to be a greater emphasis on publishing music by Canadians.

Waterloo has already done a great deal in this field, having published original choral, vocal, organ and other instrumental work by such Canadian composers as VIOLET ARCHER, GERALD BALES, WILLIAM FRANCE, JOHN BECKWITH, EUGENE HILL and WALTER KEMP.

But getting to the U.S. market still presents a 'fearful' challenge. Canada's proximity to the U.S. doesn't give Canadians any advantage in this field. If Canadians want to succeed in the U.S., they will have to fight just as hard as other countries trying to get into the vast U.S. market.

Mr. Moogk says that advertising in the U.S. just isn't enough. The key to any success must depend on having an outlet for your music. And to do this one must get the interest and sympathy of the U.S. seller, who, it must be remembered, is in a position where he has a great variety and quality of music to choose from.

And in this area, Centennial year and



George Frim of the Waterloo Music Co. Ltd., working in the firm's musical instrument repair shop.

Expo helped in that some suppliers now have a different attitude toward Canada. And Mr. Moogk has noticed that there has been an increase in requests for catalogues and information from individuals, educational institutions and choral groups.

For the Canadian who wants to have his music published, the time has never been better. Canadians are becoming more inclined to use music by Canadians, Mr. Moogk says, whose own company is investing more in Canadian music. He says there is a constant flow of material being sent in by Canadian composers and any capable musician has an excellent opportunity of being published.

Mr. Moogk has been president of the company since February, 1960, succeeding R. F. Ufflemann, the company's second president who died in February, 1960.

Since he is not a musician himself, Mr. Moogk is guided and advised on musical matters by experts — professional musicians of high reputation. It's a sort of editorial board, except that the experts never meet formally nor act as a committee. But the final decisions on what the company publishes and in what fields it concentrates are all Mr. Moogk's. And most of the employees of the firm also tend to have some knowledge of music.

What has been the key to Waterloo Music's success?

'I think one of the main reasons for our success is that of the nine shareholders in the company, seven of them are active in the operation and management of the business,' says Mr. Moogk. ♦

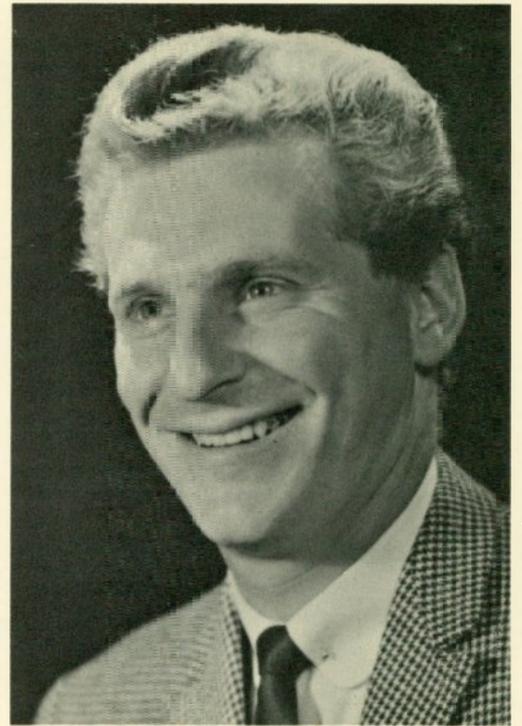
Mr. Grayhurst is picture editor of the *Kitchener-Waterloo Record*.

J. Bookout

# ANDRE LEJEUNE

## A PERMANENT SUCCESS

by Agathe Kemp



Famous Studio

"His great-aunt was the world-famous soprano, the great Albani (Emma Lajeunesse) and he must live up to the traditions of the family . . ." Were these the words which inspired ANDRE LEJEUNE'S parents to lead their child towards a career in music?

The musical apprenticeship of André Lajeunesse (his true name) began when he was eight years of age; he toured the parish halls of the city and was a regular performer on radio programs for children. His most successful numbers at that time were "The Glow Worm" and "Ave Maria". The rising star's success came to a temporary halt at the age of fourteen, but the interim was more than compensated by serious studies in classical music, solfeggio, voice-training, harmony and dramatic art.

### From the "Ave Maria" to Rock'n'roll!

Nothing is impossible to one whose education is based on the classics . . . and this is true of André Lejeune. At the age of 18, he found himself at the height of the rock'n'roll age, in the year 1952, to be exact. A close friend, GUY GODIN, brought him to the attention of the Music Hall Recording company, whose director required him to write two new songs, in tune with the times. At first, André was not over-enthusiastic, but he decided to try his hand at it, not knowing that he held a trump card. He became known to the public, and his first recording was cut in 1955, despite pessimistic warnings from other song writers. His song "Prétends que tu es heureux" (Make Believe You're Happy) is still a success and more than 100,000 copies have been sold. André Lejeune was now permanently launched and on his way to fame, an uncommon threefold combination: author, composer and performer, one of the few French Canadian entertainers in the field who, like Felix Leclerc, accompanied himself on the guitar, in itself an added attraction at the time.

Success seemed assured; his songs, "Une Promesse" (A Promise) and "Il suffit de peu de choses" (It Doesn't Take Much) were regularly heard over the air waves, when suddenly, the tide turned and with the ebb began a time of trial and hardship for the

young artist. The taste of honey is not easily forgotten, so he decided that if the public at home would not give him his due, he would seek a public elsewhere. He went to Europe, and was rewarded with television engagements in both France and Denmark.

### The Return Home

The return home healed the breach between himself and his former public. A request to "MC" a very popular television show "A la catalogue" put him back in the limelight. His luck now holds in all his undertakings: his recordings on LP's and EP's appear regularly on the market and are widely heard on radio stations. But making recordings is only one side of his highly versatile talent; he has lately become a feature attraction in the nightclub circuit which is one of the most exacting aspects of professional entertainment. Here too, he knows how to cast a spell over a sometimes exuberant audience. Only recently, André Lejeune has made a dream come true: his very own restaurant, "Au Bon Chef", situated on Sherbrooke Street West in Montreal, and the intimate French bistro "Chez Dédé" are both now open to the public and there one can relax, eat well and enjoy a well-staged show in typical French atmosphere.

Films are another passion of André Lejeune. In his latest production "Le Sourcier" (The Water Diviner) for the National Film Board, he plays the leading part and is also the narrator, the composer, and sings the theme song as well.

### His Success is Built on Firm Foundations

Many have entered the field of popular song with fanfare and the roll of drums and many have fallen in that same field. Despite a few ups and downs in his career, André Lejeune has maintained a firm grip on his listeners without aiming at top billing and after sixteen years, is still a favorite with the Quebec audiences. His voice is always easy to recognize and is warmly welcomed on both radio and television programs. Such constant rating has forever been the goal of performers in both media.

How did Lejeune make the grade? There is an exceptional quality in his voice which some listeners even find too high, almost irritating at times; others, however, find it unusually vibrant and moving. One thing is certain: it is a highly personal instrument which cannot leave the listener indifferent. Is this the secret of André Lejeune's success?

A distinctive voice is an important asset for a professional singer, but there are other factors to be considered as well and one of the most important is the choice of collaborators. André Lejeune's talents are musically orientated and he has long relied on Guy Godin's knack for turning out the appropriate lyrics. The Godin-Lejeune team has numerous successes to its credit. Lejeune's occasional brusque manner hides a sensitive soul, which accounts for the fact that, with the exception of Guy Godin, his collaborators have always been women. Bernadette Morin and Georgette Lacroix are colleagues of long standing. But Lejeune alone is in charge of his music.

### Nature Has Its Place

Lejeune sings of life, life as he sees it against a background of textured rhythm. Love, disillusionment, hope, the longing for escape . . . all these human emotions are woven into his songs. But, above all, he sings of nature, an indispensable part of his very existence. That is why he prefers the calm life of the country, with freedom to relax and to maintain personal harmony and insure full creative activity. Nature is part of his music: there are countless allusions to bird and to flowers, as well as to the sea. He is truly a poet of our countryside.

Is he a singer of songs, or a creator of songs? Neither one nor the other, nor both. However, André Lejeune combines the two when one considers the extent of his popularity as well as the theme of his songs. Such classification is futile; what really matters is the artist at work, his sincerity and his professional skill. Here, André Lejeune is second to none. ♣

Mrs. Agathe Kemp has been a free-lance writer for a few years. She is presently reading for a Masters degree in french literature.

## MUSIC AND EDUCATION

by Murray Schafer

*Conclusion of two-part article.*

### WHO SHOULD TEACH MUSIC?

Traditional music. Professionals. No compromises here. Professionals only. Music as a complex discipline embracing theory and performance must be taught only by those qualified to do so. No compromises. We would not allow a man who had audited a summer-school course in physics to teach it in our high schools. Why should we tolerate this with music? Is music any less involved with complex acts of discernment? It is not. Can the seismographic control over muscle and nerve energy demanded for musical performance be acquired in a few weeks? It can not. It is not enough, therefore, to say that the boards of education are satisfied to have music taught this way. We are not satisfied! If we are not satisfied we must change the system until we are satisfied.

Only the student with high musical qualifications and aptitudes should be encouraged to undertake the extensive training program necessary for the teaching of music in the traditional sense. No compromises. We reject the current notion that the public school teacher should be some sort of renaissance

hero, equally proficient at fifteen skills. We may always be short of qualified music teachers, but better short of good things than smothered with bad. Perhaps the itinerant music teacher is the only solution for the less populous areas of the country, unable to maintain qualified music teachers on a permanent basis.

By qualified music teacher I mean not only someone who has attended a university or music school specializing in the subject; but also the professional musician who has earned himself a living and a reputation through his proficiency in a keenly competitive profession. At the moment one of the black spots in school board policy is the systematic exclusion of such people. The professional musician would bring a devotion and a competence to music education that even a university education has no guarantee of producing. If we seem to be at variance with the establishment here, then the establishment will have to change. Music education is a matter to be undertaken by musicians, the best we can get, wherever we can get them. What about establishing musicians in residence at all the schools in the country? Has this ever been contemplated? Could the Canada Council help?

The great Swiss music educator Jacques-Dalcroze has written: "Under an ideal social system, everyone will make it his duty to dispense his art and learning freely about

him; every true musician, both composer and artist, will devote an hour daily to the giving of music lessons for the benefit of the public; — then, and not until then will the problem be solved."

We will want to preserve the good things from the past and develop some good things of our own. In the discovery of new things virginity of intellect has its advantages. It may be possible, therefore, or even desirable, when discovering recruits for the teaching of music in the "present tense" to accept precisely those people who, possessing a love for the subject, do not possess the qualifications demanded of the traditional teacher. Their unprejudiced innocence may be useful in making synectic discoveries of new techniques and approaches.

### PRESENT TENSE MUSIC TEACHING

Education programmed for experiment. Education programmed for discovery. Creative education. The teacher as catalyst to whatever might happen in the class.

It is my very strong feeling that in the future we might expect to experience a withering of the teacher's role as an authority figure and focal point in the class; there will no longer be teachers in the precise sense of the word today; there will merely be a community of learners, in which teachers and pupils will be assisting each other in the learning process. The subject will be a quest, the object of which will be common pursuit.



Creative musical event at planning conference of The John Adaskin Project (see *Musicanada* January-February 1968)

Wilfrid Sauvé

## MUSIC IN CANADA

### Concert

**SERGE GARANT** and **STEVE GELLMAN** have both been commissioned by the Stratford Festival to write chamber music works for this season's festival. The Gellman "string quartet" will have its first performance on July 20 and the Garant work on August 10.

**ANDRE PREVOST'S** "Sonate Pour Violon" was performed at College Loyola, Montreal on January 17, and on January 19 by Joseph Pach and Arlene Nimmons.

**JACQUES HETU'S** symphonic poem "L'Apocalypse" will be premiered by the Toronto Symphony Orchestra on May 14.

Avant-garde composer **UDO KASEMETS** was in residence at Simon Fraser University, British Columbia, recently for seminars, public lectures and informal discussions with students and faculty which were sponsored by the University's Centre for Communications and the Arts. Kasemets, who organized the first Toronto avant-garde music series "Men, Minds and Music" and "The Isaacs Gallery Mixed Media Concerts", gave one of his "Audio-visual, Musico-Theatrical" public lectures in the S.F.U. Theatre last month.

**MURRAY SCHAFER'S** latest work "Threnody" — derived in part from verbal testimony supplied by young survivors of the bombing of Nagasaki in 1945 — was also regarded as being a high-light in the SFU programme. It was performed by the Vancouver Youth Orchestra and Choir and was conducted by Simon Streatfeild.

Elsewhere in this issue we note the demise of one of Canada's greatest composers, the late Dr. **HEALEY WILLAN**, on Friday, February 16. On Sunday, February 18, CBC Radio presented an hour long tribute to Dr. Willan and The Toronto Symphony Orchestra performed the slow movement of his "Second Symphony" at the subscription concert in Massey Hall on February 20, conducted by Seiji Ozawa.

**JOHN BECKWITH'S** "Circle with Tangents," premiered in Vancouver last year, received its first Toronto performance in the Concert Hall at the Edward Johnson Building, on January 25. William Littler, writing in the *Toronto Daily Star*, remarked that "Circle with Tangents gives the sound of newness and at the same time a sense of being related to the past. It's an evolutionary rather than revolutionary work and, therefore, good evidence to suggest that Beckwith still knows where he is going".

The *Globe and Mail* critic John Kraglund was also favorably impressed and found Beckwith 'once more coming to terms with consistent styles and ideas'.

**GEORGE FIALA** has been in the news again recently and has scored a couple of firsts. During December, his "7th Piano Sonata" was premiered in New York at the Ukrainian World's Congress, with Petrowsky as pianist. On January 20th, and again on the 31st, the Moscow State Radio Orchestra with Tatyana Nikolayeva as soloist performed his "Capriccio for piano and orchestra". On the 1st of February the CBC Montreal received the following telecommunication:

the country a militant protest arose to combat the accumulating sewage of sounds we permit in our daily environment (traffic and industrial sounds, Musak and sound exhibitionism of all kinds) would that not also be a good thing? Perhaps even a better thing than singing "Monkey in the Tree"?

I would append here a strong feeling I have that the collapse of specialisms and the growth of interest in interdisciplinary undertakings should not go unnoticed by those engaged in any kind of music education. Throughout the twentieth century the arts have demonstrated a strong susceptibility to fusion and more reciprocal interplay. We have stereophonic music (music in space) and kinetic art (art in time) to mention only a couple of the more recent manifestations of this desire to discover the precise points where the nervous systems of the different sensorial experiences collide. I suspect it is only a matter of time before media studies are undertaken in the classroom, where the various individual arts are let out of the little bags in which they were placed so long ago to indulge in a rich interplay that will be mutually exciting and strengthening. Dalcroze was certainly much in advance of his time when, around 1900, he developed his eurhythmics by which training in the temporal art of music was made reciprocal with the motoric activity of body movement in space. My own experience, particularly in having a class improvise a sound track to a silent movie, strengthens my belief that Dalcroze and the few others like him will need to be studied very thoroughly in the very near future.

The danger with these synaesthetic exercises is that an overindulgence brings about a confusion of the senses, and unprofitable piling up of resources rather than an acuity of sensorial experience. The extended study that Kandinsky gives the single point in his book *Point and Line to Plane* needs to be duplicated in the other arts — in music, for example, with the single tone. It is the most elementary forms of any art — the matrix forms — that are most desperately in need of constant cleansing. Only when they are purified and clearly apprehended is it possible to embark on studies in mixed media.

It is doubtful whether traditional departments of music are the place to cope with the problems of "present tense" musical education as I have been outlining them here, for the study demands talents and resources normally outside their frames of reference. Then other more suitable places must be found to carry on these studies. And before long it may occur, even to universities, that they are desirable, necessary, inevitable.

*R. Murray Schafer is Director of the Communications Centre, Simon Fraser University.*

*Third in a series of articles devoted to musical education.*

\*\*The whole question of whether traditional notation is the best or only kind is legitimate for heuristic study and some of my students have undertaken the task of attempting to develop other methods more suitable at least to the kind of musical expression which interests them. The whole object would be of course to devise a method so simple that it could be mastered in thirty minutes by a class of children, so that from that point on they would be released to the exploration of sound.

One is constantly reminded of Paul Klee's statement that he always learned more from his students than he ever taught them. In truly creative work of any kind there are no known answers and there is no examinable information as such. In a heuristic manner the teacher, after providing some initial questions (not answers) places himself in the hands of the class and together they work through problems. In such a course students would not be taught so much about music as taught ways of discovering and making music for themselves. The creative spark must be kept alive at whatever cost. I have given rather explicit accounts elsewhere of my own experiments along those lines, both with school classes in Toronto and with university students in British Columbia.\* This is not the place to paraphrase other publications. It is enough to mention that by making "music" with sheets of paper, by inventing our own private onomatopoeic language, by collecting sounds at home and in the streets and bringing them to school to analyse, by experimenting with tape recorded *musique concrète*, by improvising sound tracks to silent films and by doing all the other things we did, we did nothing that anyone couldn't do once having learned to open his ears. This was the exclusive skill demanded.

For the faculty of education or the teachers' college where a full program of music education is not possible, time is at a premium. They will have no opportunity to give the student teacher anything like enough skill training and information resource to make him a confident and inspiring music teacher in the traditional sense. Here a special alternative is necessary and this is where I see the sound sensitizing type of course of value. Knowing nothing, we should attempt in the short time available to discover all we can about sound — its physics, its psychology, the excitement of producing it in the throat or on a simple instrument, or even synthetically through the manipulation of tape recorders.

We must strip ourselves free of everything extraneous to the sense perceptions of sound made or sound heard. Music reading should not be taught at this stage, for reading encourages a departure to paper and blackboards which are not sound. How much elementary musical instruction is silent? — time spent on the improvement of penmanship through the hieroglyphics of clef-drawing, or in otherwise acquiring silent knowledge of things about which silent knowledge is neither useful nor desirable. The grammar of musical notation is highly complicated and years of training are necessary for its mastery. Until it is mastered it is merely an impediment to confidence.\* These years we do not have in such a course. If we can't read other people's music we have to learn to create our own, and in this quaint way music is released to become again what it should never have ceased to be: a means of human communication through personal expression in sound. You will say these teachers will not be teaching music. Perhaps not. But their simple exercises in sound sensitivity may be of more value than all the drivel they could otherwise communicate in the name of an art they have no right to teach. Supposing they managed in their classes to clean out enough ears that all over

\*See the booklets *The Composer in the Classroom* and *Ear Cleaning*, the first parts of a sustaining series published by BMI Canada Ltd.

'Moscow CP-Reuters — A Capriccio for piano with orchestra by Montreal composer George Fiala was played for the first time in Moscow on Wednesday. Tass News Agency said 'pianist Tatyana Nikolayeva included the piece in her regular concert at the Moscow Conservatory'. The pianist said the Capriccio, which was well received by the Moscow public, attracted her attention during the 1965 international contest for pianists in Montreal. Nikolayeva, who was a member of the contest jury, said the work had considerable artistic merit.'

This was the first time that any member of the staff of the international service of the CBC was mentioned by name in an official Tass communique.

Mr. Fiala is working on 10 pieces for piano.

Welcome back to **RUDI VAN DIJK** who has just returned from an extended visit to Europe. Mr. Van Dijk's "Concertante" was performed on *Radio Hilversum* during his sojourn there.

The music for Theatre Toronto's inaugural play the "Drummer Boy" by Jean Basile, which was presented at the Royal Alexandra Theatre, Toronto in February, was written by **RICHARD JOHNSTON**.

Early in February, the Societe de Musique Contemporaine de Quebec presented its tenth concert in the Salle Claude Champagne Montreal before an enthusiastic and eager audience. Included in the programme was "String Quartet No. 2" by **FRANCOIS MOREL**, and **SERGE GARANT'S** new "Phrases 1" for contralto, piano, celeste and percussion on a text by Pierre Bourgault.

The *Montreal Gazette* said of the Morel work 'There is, as always around his scores, an aureole of thoughtful mysticism. But in this case the coloristic elements, the pure pleasure in playing with aural pigmentation, seems to take precedence over all the other components of the music. From near concrete sounds through persistent, quivering vibratos and muted glissando passages, the mood-color picture is built up in a highly effective way'.

The Garant work, set to three sentences by Bourgault: 'The monuments to the dead are at an end. From now on we'll raise monuments to the living. They will be made of our peace and our liberty', is a remarkable combination of tight almost rigid control by the composer and aleatory freedom for the performers. The review mentioned above continues: 'There are ten basic sequences, which are freely negotiable, among themselves, and even within themselves. Obviously such a work can hardly be grasped at a single hearing or even after a number of hearings, since it will vary each time.'

'But there are certain moments and certain effects that are immediately striking: the long piano solo, with its spare accompaniment for snare drums; the ringing first statement of the text and the shouted individual syllables that follow it; the brilliant juggling of overtones between vibrating, held piano strings and vibraphone or celeste struck notes — among others. Serge Garant as his own virtuoso, interpreter and Guy Lachapelle, manipulating the vast number of percussion instruments in a circle around him, gave the work a most worthy performance.' 🌟



Udo Kasemets

Herman De Bruyn - Carey Studio



George Fiala

Irene Photo Studio

## Popular

The CBC Song Market '68 will select 32 songs by Canadian song-writers for broadcast on the CBC English Radio Network to be heard on Sundays, from July to September.

Canadian professional and amateur song-writers are invited to submit songs in any recognized popular style, such as folk, novelty, ballad, country and western or jazz. Song content and length may be decided upon by the song-writer.

Over-all winner of the competition will receive a prize of \$1,000.00. Each of the four semi-finalists will receive \$300.00, and the writer of each song broadcast will receive \$50.00.

Closing date for entries is March 31, 1968 and entry forms may be obtained from: CBC Song Market, P.O. Box 500, Terminal 'A', Toronto, Ontario.

**WILL MILLAR**, leader of THE IRISH ROVERS, who collapsed from nervous exhaustion recently and who was ordered to rest, resumed full activity on St. Patrick's Day when the group made an appearance at Maple Leaf Gardens in Toronto. Vera Lynn and Jim McHarg's Metro Stompers also appeared on the March 17 programme.

Popular with the teen set in the Scarborough, Ontario area are the Neil McNeill high-school dances which usually draw capacity crowds of 1,000 dancers and we note that the most popular groups with this swingin' crowd are Garry Oliver & The Majestics and The Paupers. The Paupers created a sensation at the Coliseum, Ottawa, recently when they took part in a city sponsored concert with Colleen Peterson, The Eye of Dawn, The Five D, and the Lew Kenton Soul Revue.

The Passing Fancy are taping a *Lets Go* show for the CBC-TV Network on April 5 for broadcast on April 17.

'An unique new sound and an exciting dance rhythm' was how *The Ottawa Journal* described The Staccatos new Capitol single, "Walker Street" and "Super Girl". They appeared on the *After Four* TV show early in February and are scheduled to tape more of these teen oriented programmes before they leave for Great Britain in June, where they will be produced by Norrie Paramour the former head of EMI records. The Coca-Cola album which was released last month contains 5 original songs by the Staccatos and 5 by The Guess Who.

**JEAN MARCEL** has written the theme song for the film *Le Grand Roc* which is a National Film Board production. This 35 m.m. colour feature film will be distributed throughout Canada and, it is hoped, will have wide acceptance throughout the world. Other songs also included in the film are his "Balade des Neiges" and "Mambo 13".

The Lords of London, the Toronto based group, has signed a \$25,000.00 contract with MGM records. They are the first Canadian group to reach #1 on the charts with a locally produced recording. Their hit was "Cornflakes and Ice Cream".

A new album by Cal Bostic is being scheduled for release by RCA Victor. Tentative release is April or early May. Two orchestras, one a small combo type, the other a large ensemble using strings, are featured on the album. Orchestras were conducted by **DOUG RANDLE** who also made all the arrangements. Several originals by Cal are included in the album, all published by Bostic's **MATT MUSIC**.

*CBC Tuesday Night* will present a one hour and fifty minute musical with words and music by Doug Randle. Producer is Bob Wagstaff and tentative airing is scheduled for June. The book is by Ron Soloway and working title is *Lady Emma* — based on the life and times of Lady Hamilton.



Robert

Roger Miron

The **MERCEY BROTHERS** have just cut one of their original songs for Columbia records entitled "They Think I've Forgotten You". Session was produced by E. B. 'Happy' Wilson and the song is published in the USA by **Tree Music**.

**HENRY CUESTA** is set to do an album for the Canadian Talent Library. Full rich strings will be the backing for the great clarinet of Cuesta who for many years worked with the late Jack Teagarden.

Artist-composer-publisher **ROGER MIRON** celebrated in March his 20th anniversary in the music business. Throughout his career Roger has sold over one million records and has helped many new artists and composers along the way. Roger has always been active with tours throughout Quebec with appearances on radio and TV and his own regular show on CHLT-TV in Sherbrooke for the past three years. He is now venturing into a new aspect of the business writing country music articles for a local trade magazine. Our congratulations and our best wishes to Roger Miron. 🍀

## Jazz

Pianist Don Ewell and drummer Archie Alleyne, both firm favorites with Toronto jazz audiences, were sidelined with serious illnesses in early December. Ewell suffered a stroke on the opening night of his two week Colonial engagement and two days later Alleyne was seriously injured when his car skidded out of control, after finishing a night's work with the Brian Browne Trio.

In both instances, Benefit Concerts were organized — and the resulting music is still being talked about by those lucky enough to hear it. The Ewell benefit was held December 17 and featured the bands of **HENRY CUESTA** and **JIM McHARG**, singers Olive Brown and Jodi Drake, and instrumentalists Willie The Lion Smith, Claude Hopkins and Eddie Barefield.

Clarinetist/baritone saxophonist Henry Cuesta was one of the star attractions and his work elicited the following praise in the January issue of *Coda Magazine*: 'He was working, creating and fairly bristling with energy and ideas. . . . It was a performance that generated electricity in the air. . . .' The whole evening was master-minded by Jim McHarg, who not only lined up the musicians but got the necessary special clearance from the Toronto Musicians Association — the



Passing Fancy

first time this body had granted permission for a benefit for a musician from another local. Close to \$1500 was collected for the pianist.

Archie Alleyne's benefit was directed by pianist/bandleader **BRIAN BROWNE** and was held at the Town Tavern on January 21. The line-up read like a who's who of Toronto jazz. During the evening, the jam-packed throng heard music from Brian Browne's Trio, Hagood Hardy, Rob McConnell's Big Band (featuring such star soloists as Jerry Toth, **GUIDO BASSO**, Rick Wilkins, Bernie Piltch and Ed Bickert), Jim McHarg, Fred Stone and Ron Collier's band. Also heard were singers Salome Bey, Joe Williams, **LONNIE JOHNSON** and Don Francks. More music was presented simultaneously in the basement Snug a Go-Go. The Music Hop Band featuring Don Thompson and Norm Amadio, **Moe Koffman** and **ART AYRE'S** trio were among those heard in this room. Over \$5000 was collected for the ailing drummer.

Jim McHarg's Metro Stompers have been busier than ever while continuing to spearhead a revival of interest in dixieland music. Since the New Year they have worked a variety of rooms, including return engagements to the Ports of Call in Toronto and The Carousel in Ajax. *Globe and Mail* writer Alistair Lawrie said of McHarg that 'the honest, earthy directness of his own music is undoubted.' Lawrie went on to say 'The front line of the Stompers is probably playing more crisply now than it ever has, led into the attack by the fighting cornet of Charlie Gall, with nimble-fingered embellishments from Jim Galloway on soprano sax and clarinet, and rich-toned, gutsy support from Jim Abercrombie's trombone.'

In early February the band issued a single on the Arc label of "Chimes Blues" and "The Maple Leaf Forever." For the latter, McHarg wrote new, topical and patriotic lyrics that were sung by The Travellers, Canada's famous folk singing group. An lp, including the tunes issued as a single, will be released in early March.

Henry Cuesta led his own quartet at the Town Tavern in early January and then, on February 13, he returned to the Golden Nugget to work as a duo with Don Ewell. The pianist, happily recovered from his stroke, was repaying his debt to Toronto music fans by taking his first job in the same city where he suffered his stroke.

The **PHIL NIMMONS** group is best known for its radio work but they made a rare public appearance in early January when they worked opposite the Toronto Symphony Orchestra as part of the "Jazz And The Symphony" series at Massey Hall.

*Coda*, Canada's only jazz magazine, celebrates its tenth anniversary with the forthcoming May issue. Editor/publisher John Norris announced recently that a special **John Coltrane** memorial was in the works for that issue. It will be the second time that the magazine has devoted a whole issue to the life and work of a particular musician. Previously, the May 1962 issue was devoted to Fats Waller. ♣

#### Congratulations

The Faculty of Music of the University of Montreal announced recently the appointment of **JEAN PAPINEAU-COUTURE** as Assistant Dean of the Faculty and Maryvonne Kendergi as Secretary. Clement Morin is the Dean.

In the sixth annual Dimitri Mitropoulos Music Competition — which attracted 40 entries from 19 countries — Boris Brott of Montreal was one of four young conductors awarded first prizes. The winners will receive a gold medal and \$5,000.00 and will become assistant conductors with the National Symphony Orchestra in Washington and with the New York Philharmonic. Leonard Bernstein, who announced the winners, said that all four are so talented that each will spend two months in Washington and the balance of the season in New York. Mr. Brott who has spent some time as conductor of the Northern Sinfonia in England, is the 23 year old son of Alexander Brott, professor of music at McGill University, Montreal.

Congratulations to the men of the Royal Canadian Air Force 1st Division in Soellingen, West Germany, for opening a do-it-yourself radio station and for promoting Canadian music. The RCAF's 4th Wing operates station CFN with a 50 watt transmitter, a salaried staff of two and dozens of zealous volunteers. (The station is financed by base post exchange profits and hopes to install a 250 watt transmitter in the near future.)

The CBC supplies about 50% of the stations programs and the remainder are produced by the CFN staff. Only Canadian material is used in all its broadcasts. ♣



Brian Browne



Moe Koffman



Art Ayre



Lonnie Johnson

William E. Smith



William E. Smith

# NEWSLETTER

GREETINGS —

The many worlds of music are rapidly expanding and new innovations and forms of music are continuing to join those established by the innovators of the past.

Limited only by the creativity and the imaginations of authors and composers, new music will continue to develop as musical forms and styles are conceived and brought into being by their proponents.

This is the way it has been and always will be.

It is probably music's greatest worth that contemporary and 'avant-garde' continually add to the established and existing wealth of music. The new does not replace the old, but adds to it and creates an ever increasing world repertoire available to all for all time.

Copyright laws recognize this fact and reward authors and composers with property rights in their creations for a period of time whereby they may taste at least some of the fruits of their labour which thereafter belong to the world.

Because new compositions and songs add to and increase the music wealth of a nation and the world it is important, and in the public interest, that copyright protection be recognized by everyone for what it is. It follows that such property rights should be safeguarded, updated and modernized if and when conditions and developments in this ever-changing world require that such be done.

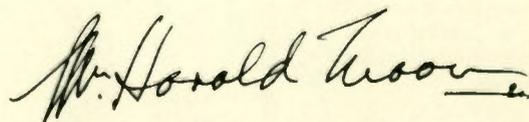
Patent and copyright are not the same thing, nor are the words interchangeable. Tho' new musical copyrights add to existing music to create a greater world total, conversely successful new patent-protected products usually outdate and make obsolete or redundant most similar products that have preceded them.

There are many forms of music and all of them are important. None should be neglected by the creators or ultimate users of music. Nor should it ever be forgotten that music is the basis of it all and always will be. Don't confuse patent with copyright. Remember to let first things be first and appreciated, assessed, and used accordingly.

First things should come first too when anyone in or out of government is discussing programming of music. Funk & Wagnalls' Standard College Dictionary defines music as 'the art of producing significant arrangements of sounds, usually with reference to rhythm, pitch, and tone color; a succession or combination of musical sounds'. Music is Music — the compositions or songs that the musicians or singers use, play or sing in performing their act, show, dance, performance, concert; and transcribe or record for commercial use or home listening.

I hope that you too agree that music is music. Let us not confuse an already over confused matter by being misled in a game of semantics, particularly so at a time when profound decisions appear to be forthcoming that may vitally affect all creators and publishers of music — and especially those in our land.

Sincerely,



WM. HAROLD MOON,  
General Manager.

# WELCOME TO OUR NEW AFFILIATES

Nineteen year old **ERIC ROBERTSON** is a prolific composer, a superlative musician and an imaginative arranger, the latter being clearly illustrated in the instrumental R & B album recently released by Arc of The Majestics, a Toronto-based group with the Motown sound. Eric is also the leader and pianist of this group. He has made three solo albums for Arc which have received wide critical acclaim. His organ recitals have been carried over the CBC Network, and his activities as a producer, teacher, church organist and choirmaster round out a rather busy schedule for this talented young man.

Writers **TIM FORSYTHE** and **BRUCE TOMALTY** were two names familiar with the Montreal group called Our Generation. "Run Down Every Street", written by Tim was released by this group on Quality's Barry label. Both boys are now working with another group playing areas in the Laurentians, and a number of their songs have been signed up by a local publisher.

**JEAN NORDSTROM**, who is a pupil of well known composer Jean Coulthard, has taken up residence for a year in England, where she will be taking post graduate studies at the Royal College of Music in London. Prior to leaving her home town of Vancouver, this very accomplished young lady gave a recital of her own compositions at the University of British Columbia, and further distinguished herself by winning a \$500.00 award for her "Composition For Voice", sponsored by the Vancouver Centennial Committee.

**JOSEPH KOKOSKI** of Hamilton, Ontario, has had several of his compositions published by a local firm.

**PETER BRONFMAN** and **DANIEL MERGLER**, both of Montreal, have teamed their efforts in songwriting and publishers are beginning to show considerable interest in their work.

From commercial artist to recording artist is the path followed by **KEN WALROD** of Burnaby, British Columbia. Ken is now the singer with Spade Nielsen and The Gamblers who record for RCA Victor, and are currently touring the U.S. Their recording of "Dim The Lights", written by Ken is showing up very well.

**GRANT FULLERTON** and **ROBERT MURPHY** started their musical careers at the tender age of 14, while they were still students in their hometown of Parrsboro, Nova Scotia. Along with three other youngsters from the nearby Amherst vicinity, they formed a vocal group which became known as The Stitch In Time. Grant plays guitar, piano and saxophone. Robert is the leader and organist. The boys have made many successful appearances in the Toronto area and for the past year they have been playing nightly at "The Flick" a popular coffee-house in Yorkville, of which they have recently also become the proprietors. The group expect their first single to be recorded and released early this spring.

Pincourt, Quebec is the home of **MARTY RENO**, who is a country singer and musician in addition to his talents as a songwriter.

Composers **BRIAN YUKICH** and **DONALD CELSIE** both call Toronto home. Don comes from a musically talented family, and himself is a member of a country group. Artist-composer **MONA BEGIN** from Montreal has

just signed with United Records of Canada, and will be the first artist to record an LP in French for this firm.

Lyracist **GWEN PLUMMER** of Gilbert Plains, Manitoba is a country writer whose songs are frequently heard on the popular "Smilin' Johnny Show" originating from Saskatoon. Gwen has had several of her tunes published in the U.S.

**JOHNNY STOLTZ** comes from a musical family. He and his brothers have formed a country group called The Stoltz Brothers and have played the night spots in and around Montreal for the last few years.

Oshawa, Ontario is home for **FLORENCE GABOURIE**, with whom songwriting is a hobby. Originally one of her songs was written only as a poem, but was later set to music and has now been recorded and released on the Quality label.

**SKIP PROKOP's** talents as a drummer with the very popular group The Paupers must be a well established fact, judging by the accolades heaped on him by the music critics in the trade papers and newspapers both in the U.S. and Canada. Very little has been said about his contributions to the songwriting field, but we believe you will be hearing more of this aspect in the future.

**RAY PERRY** was born in Ottawa, but now calls Montreal his home. For 6 years he was a member of a country group called The Drifters who played the Ottawa Valley circuit. He started writing 3 years ago, and his song "I'll Always Find Time To Cry" is his first big release. It is interesting to note that two recordings of a French version of this song have also been released. Also from the Ottawa area are composers **BILL COWAN** and **BRUCE COCKBURN**. Bruce is a member of a group called The Flying Circus and his song "Bird Without Wings" has been recorded by 3's A Crowd. The latter are being hailed in the U.S. trade papers as a 'super group' and have been signed to record for the Dunhill label. They caught the attention of Mama Cass of the Mamas & Papas at Expo last year. At one time Bruce was part of a group called The Children, which has since disbanded. With him in this venture were fellow musicians **PETER HODGSON** and **NEVILLE WELLS** who are students at Carlton University. Peter and Neville made their TV debut as a folk and country duo on the popular program "Let's Sing Out".

Wadena, Saskatchewan is home for **ELLIS LAND** whose compositions have been published by **KISISKADJEWAN SONGS**, this being the Indian name from which Saskatchewan is derived. This firm is compiling songs relating to the folk lore of the province, poetically called 'the land of the blood red sun'.

Formerly of Ottawa, but now living in Toronto, eighteen year old **DAVID POULIN** is a most personable and versatile young man. As a musician he plays piano, organ, guitar, bass and drums, and is a member of The 5 D, a group who have made several guest appearances on the popular teen shows "Let's Go" and "It's Happening". As a composer, one of Dave's songs was also one of the first recorded by The 5 D for the Sir John A label. On the personal side, it is interesting to note that Dave was one of a group of young people representing the Canadian Teen Group who performed for

Queen Elizabeth at Expo.

**BILL BOGAARDT** whose hometown is Edmonton, makes up one half of the popular Melindra Singers. Bill and his brother have been playing the nightclub circuit in mid-western Canada and the United States.

A West Coast firm has published several of **JOHN OLYNYK's** songs. John's home is Winnipeg.

Another promising young songwriter from St. Hyacinthe, Quebec, **DONALD BEL-ANGER** has had his songs recorded on D.S.P. by a group called Les Aristos of which Don is a member.

**WALTER DUBOIS**, a young man from Rosemere, Quebec has always been interested in music and has hopes of becoming a great songwriter. His first release is on Jet Records.

Musician-composer **PETER CARTILE** from Trenton, Ontario has had his songs published through a Montreal firm.

**KEN SAUVERWALD** of Prince Albert, Saskatchewan is part of a country and western group. They recently recorded a single for Columbia in Nashville and have high hopes for its success.

The brother and sister songwriting team of **EDWARD ROMANIUK** and **ELSIE PYSAR** have recently signed a recording contract with Decca Records. Their LP on the Point label, released the first of the year, features many of their own compositions, as well as some songs of the renowned Carter Family. Ed and Elsie, along with their sister Ann are known professionally as The Romaniuk Family and, since their early youth in foothills, Alberta, have been great admirers of the talents of the Carter Family, whom they have met. Through this admiration the Carters have had a great influence on the semi-bluegrass, gospel type of music Ed and his two sisters perform.

**ADVENT MUSIC**, 920 Crevier, Montreal, P.Q.  
**LES EDITIONS VIENT DE LA MER**, 400 Boulevard Pere Lelievre, Ville de Vanier, Quebec 8, P.Q.

**FRIENDS OF MINE ENTERPRISES**, 160 Luxton Avenue, Winnipeg 2, Manitoba

**GARY BUCK MUSIC**, 14 Cait Avenue, Kitchener, Ontario

**GOOD SOUND MUSIC**, 22 Hogan Avenue, Ottawa 5, Ontario

**HAL-BAR PUBLISHING CO.**, 17 Duffield Rd., Toronto 18, Ontario

**KANATA MUSIC**, R.R. 2, Mill Road, King, Ontario.

**KISISKADJEWAN SONGS**, Box 1586, Prince Albert, Saskatchewan

**MAR-R0 PUBLISHING**, Box 209, Newmarket, Ontario

**MENARD MUSIC**, 4526 Cloverdale Ave., Pierrefonds, P.Q.

**MONA TAYLOR MUSIC**, 109 Ionview Rd., Scarborough, Ontario

**MUSICVILLE PUBLISHING**, 61 Baycrest Ave., Toronto 19, Ontario

**NIMMONS 'N' MUSIC**, 114 Babcombe Drive, Thornhill, Ontario

**NORTHLAND MUSIC PUBLISHING COMPANY**, Box 561, Whitehorse, Yukon Territories

**PAIGE-VERNER MUSIC**, 2116 MacDonald Street, Vancouver 8, B.C.



## the day music stopped

Imagine that all music suddenly has ceased to exist. Composers have stopped creating. Musicians are silent. The phonograph record is gone. People have stopped singing. A universal language has disappeared in the flash of a moment.

All over the world, the blow is shattering. In Canada the economic loss is beyond belief. Hundreds of radio stations, deprived of the majority of their programming, are reducing their schedules or going off the air. Television producers are converting every existing program and every commercial with music to straight talk. Many sponsors are simply cancelling. The juke box is extinct. The recording industry has closed down. The music instrument manufacturing business is obsolete. Thousands of children who have been studying music no longer have any use for pianos or violins or woodwinds. Every symphony orchestra and opera producing

group has disbanded. Most night clubs, theatres, dance halls, concert halls, ballrooms have shuttered their windows. Thousands of people who earn their living because of music are now unemployed. The tax loss is incalculable.

A fantasy? Yes, but it makes a point. Music is vitally important in all our lives, in terms of sheer economics as well as of culture.

We are proud that BMI Canada Limited, together with our affiliated composers and publishers, is one of the many organizations which play a role in supporting and fostering the miracle of music.

If yesterday had been the day music stopped, you wouldn't be hearing about it from us. BMI Canada Limited wouldn't be in business. Nor, possibly, would you.

*All the worlds of music for all of today's audience.*

